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musicalia

# Katholische Kirchengesänge

für  
Schule und Kirche.

Mit Genehmigung der kirchlichen Behörde  
herausgegeben

von Breslauer Lehrern.

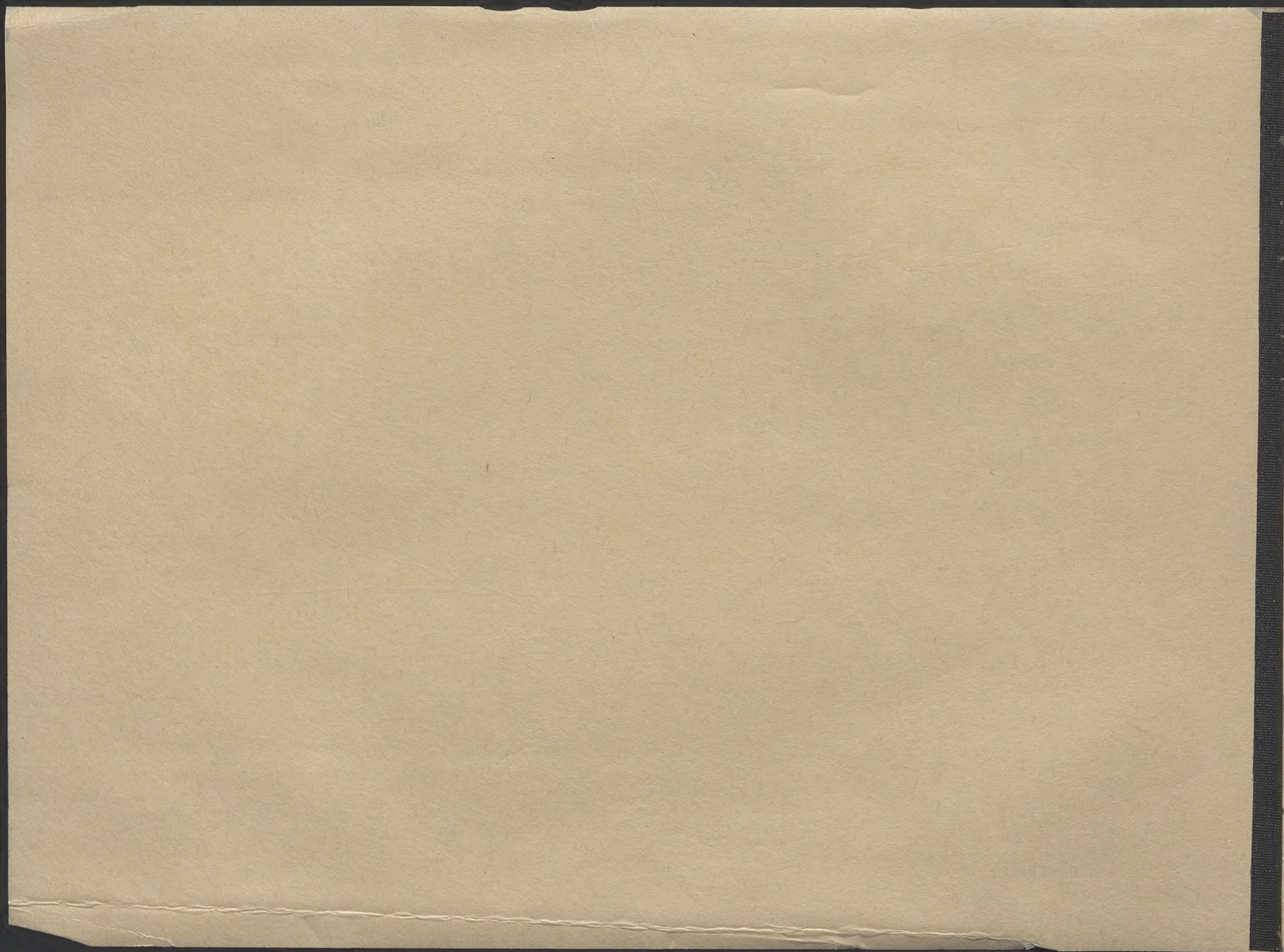
Ausgabe für die Orgel.

Zweite verbesserte Auflage.

BRESLAU,  
E. Morgenstern Verlagsbuchhandlung.  
Königsplatz 1.

*Lith. Anst. v. C. G. Röden G.m.b.H., Leipzig.*









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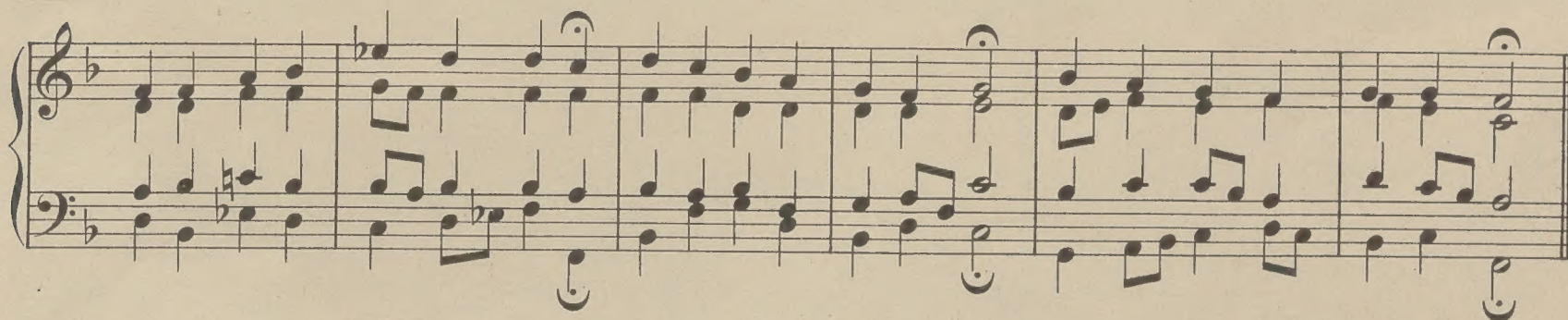
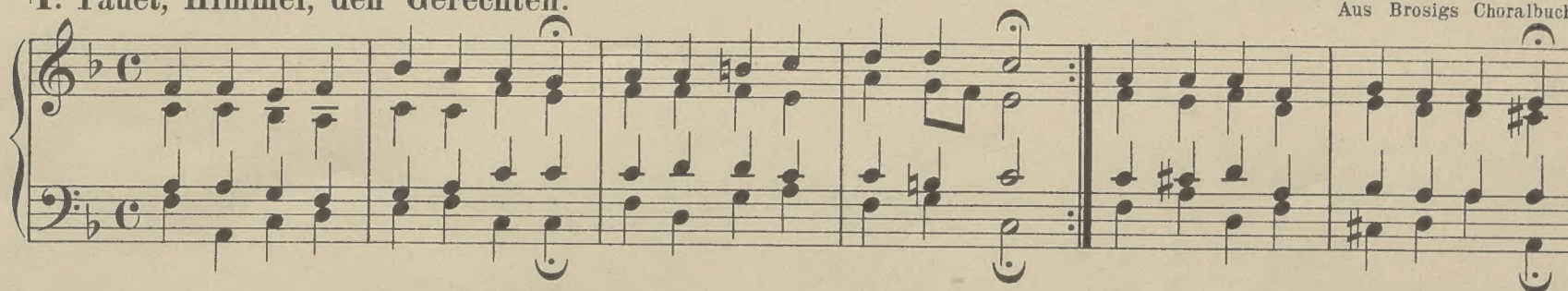


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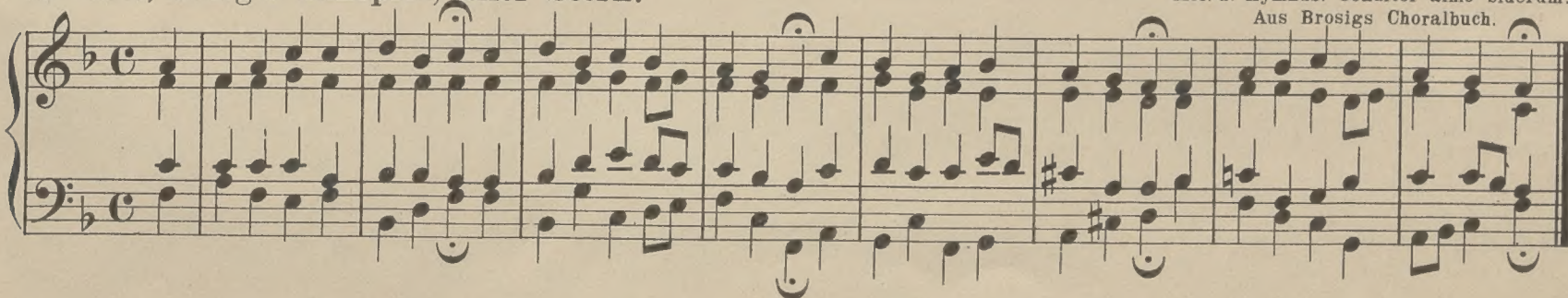


## 1. Tauet, Himmel, den Gerechten.

Aus Brosigs Choralbuch.

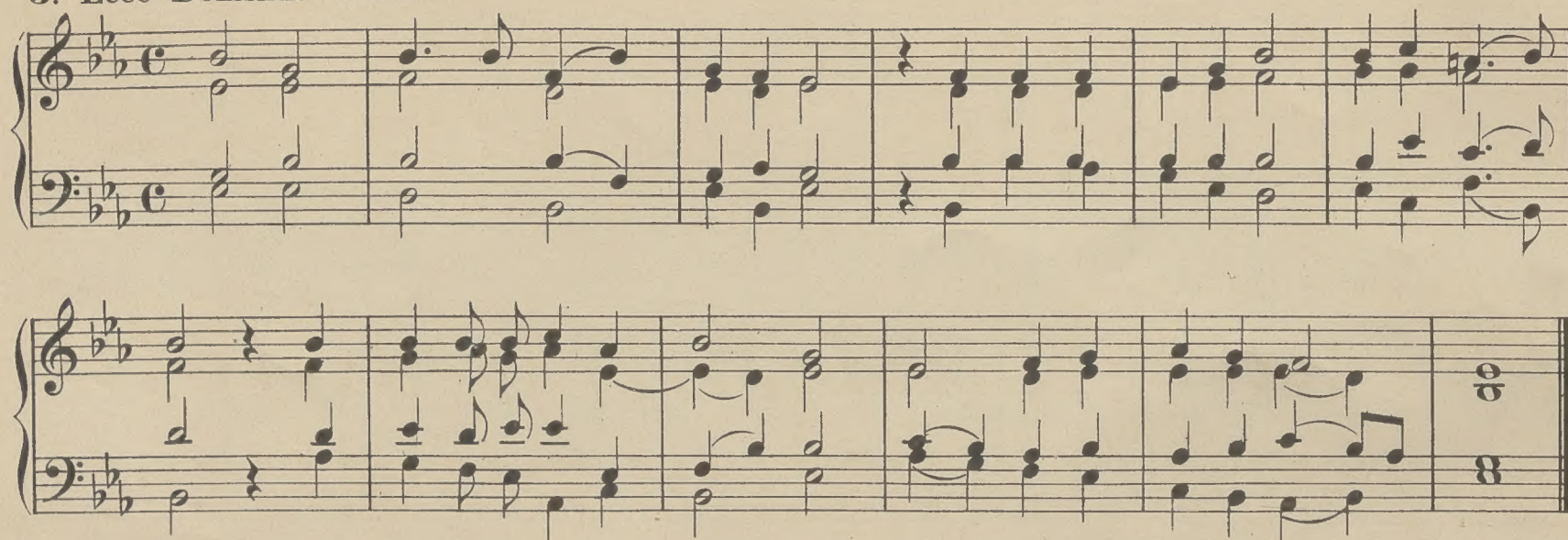


## 2. Gott, heil'ger Schöpfer, aller Stern.

Mel. d. Hymnus: Conditor alme siderum.  
Aus Brosigs Choralbuch.

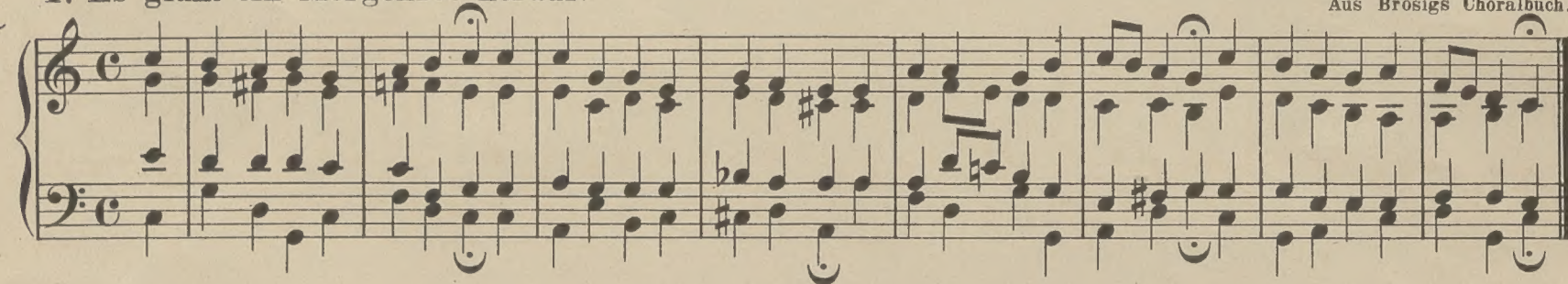


## 3. Ecce Dominus veniet.

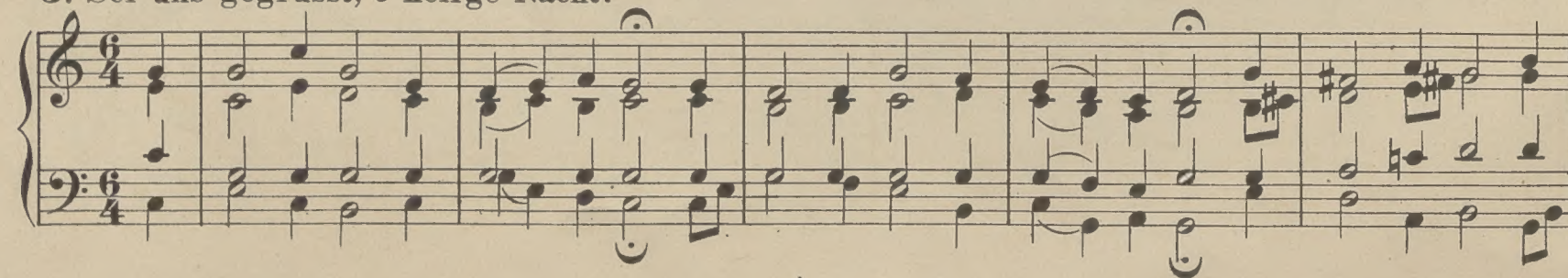


## 4. Es glüht ein Morgenrot herauf.

Aus Brosigs Choralbuch.



## 5. Sei uns gegrüsst, o heil'ge Nacht.

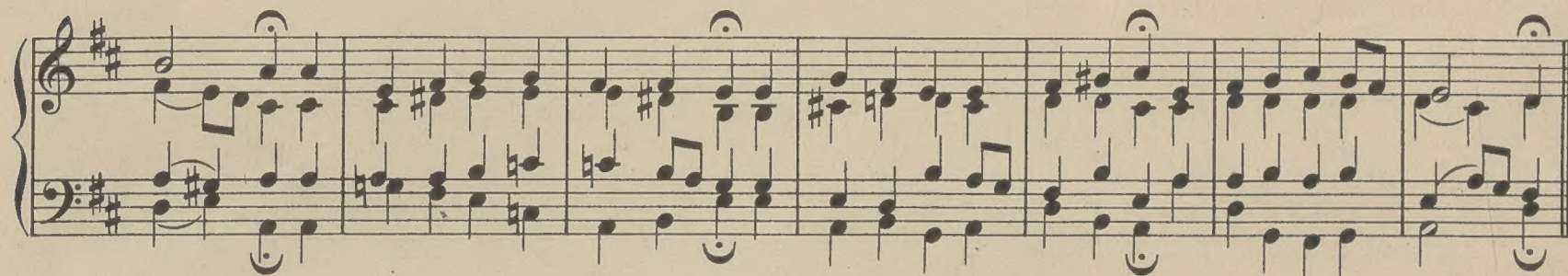






6. Willkommen, Gottes ew'ger Sohn.

Aus Brosigs Choralbuch.



7. Es ist ein' Ros' entsprungen.

Aus Brosigs Choralbuch.





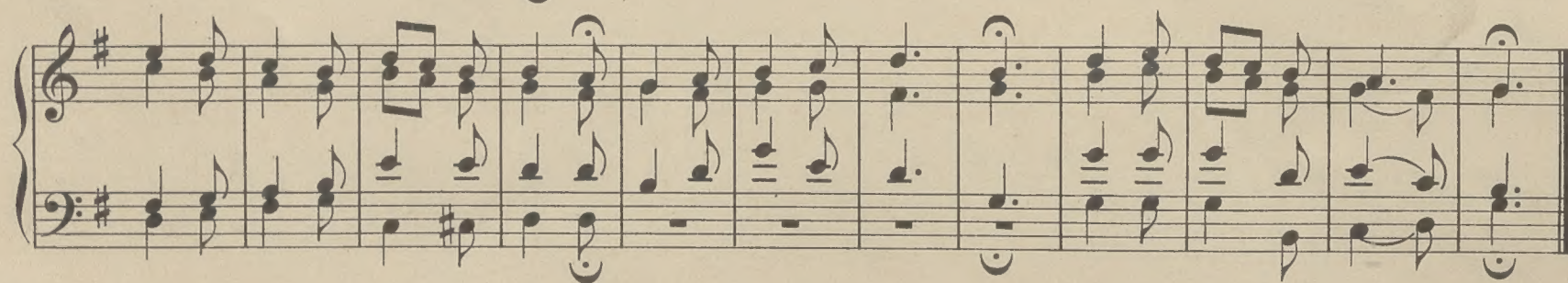
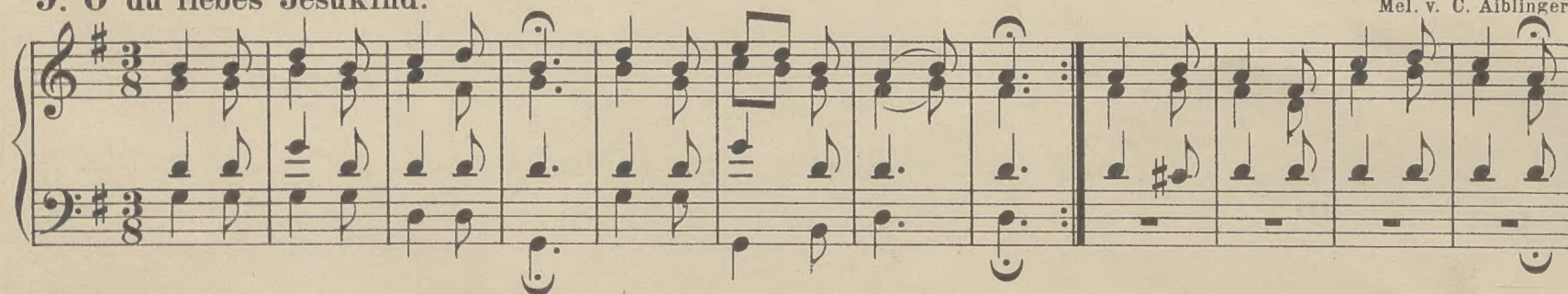
## 8. Gelobet seist du, Jesu Christ.

Aus Brosigs Choralbuch.

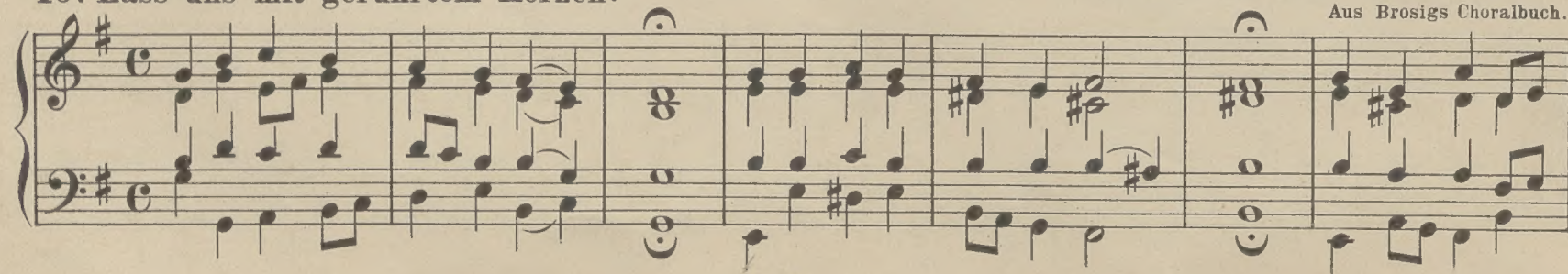


## 9. O du liebes Jesukind.

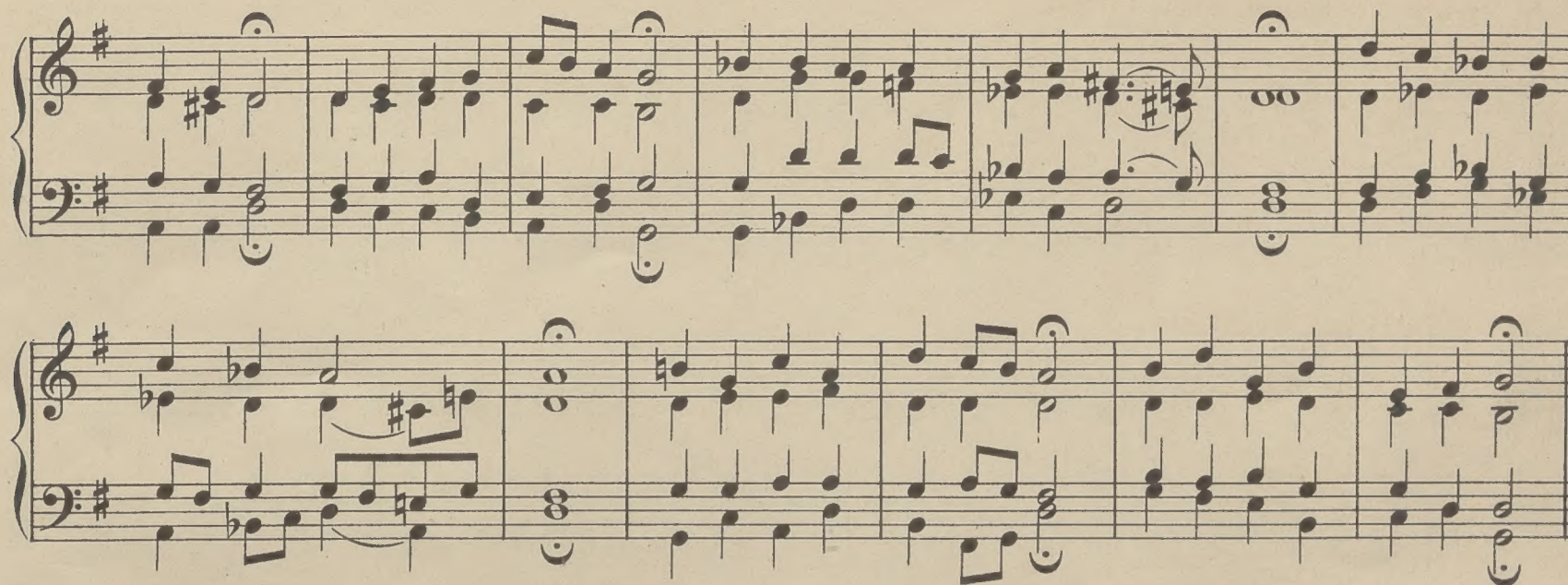
Mel. v. C. Aiblinger.



## 10. Lass uns mit gerührtem Herzen.

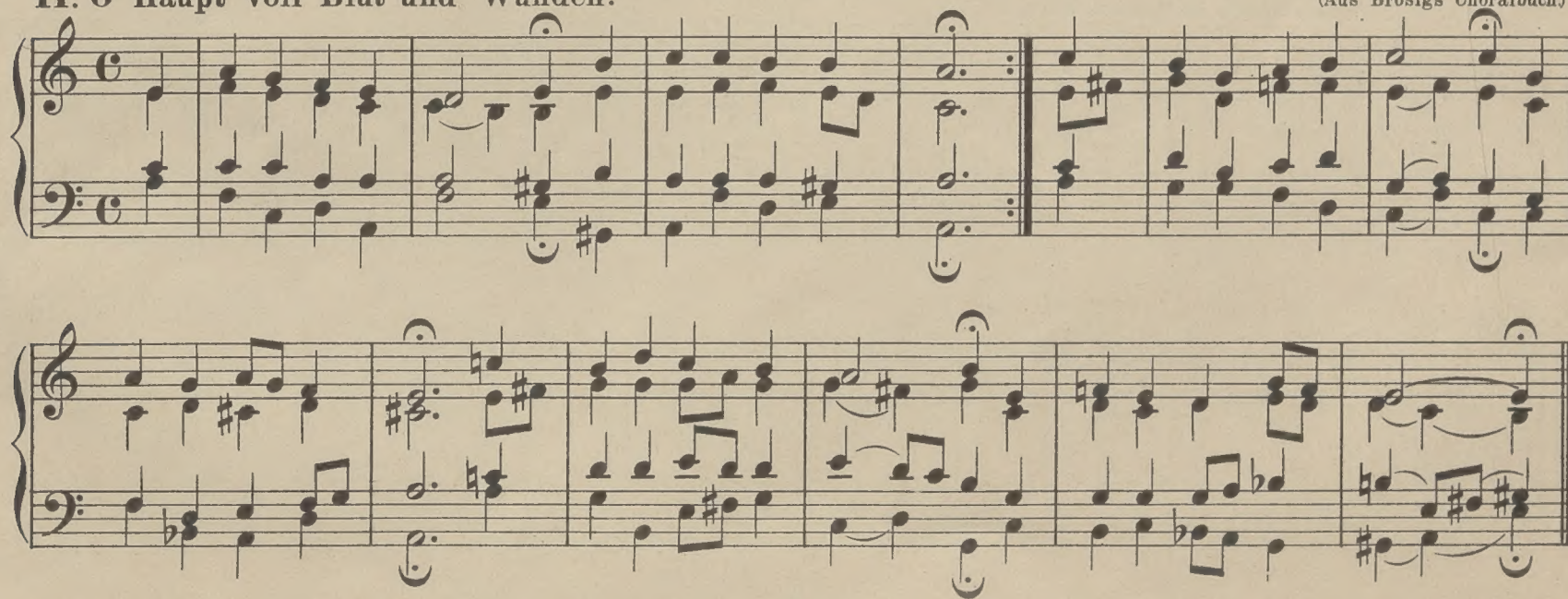
B. Hahn.  
Aus Brosigs Choralbuch.





11. O Haupt voll Blut und Wunden.

Corners geistl. Nachtigall.  
(Aus Brosigs Choralbuch)





## 12. O Lamm Gottes, unschuldig.

Altes Lied.  
Aus Brosigs Choralbuch.

Two systems of musical notation for the chorale 'O Lamm Gottes, unschuldig.' Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The first system contains 8 measures, ending with a repeat sign. The second system contains 8 measures, ending with a double bar line. The melody is primarily in the treble clef, with the bass clef providing harmonic support.

## 13. Da Jesus an dem Kreuze hing.

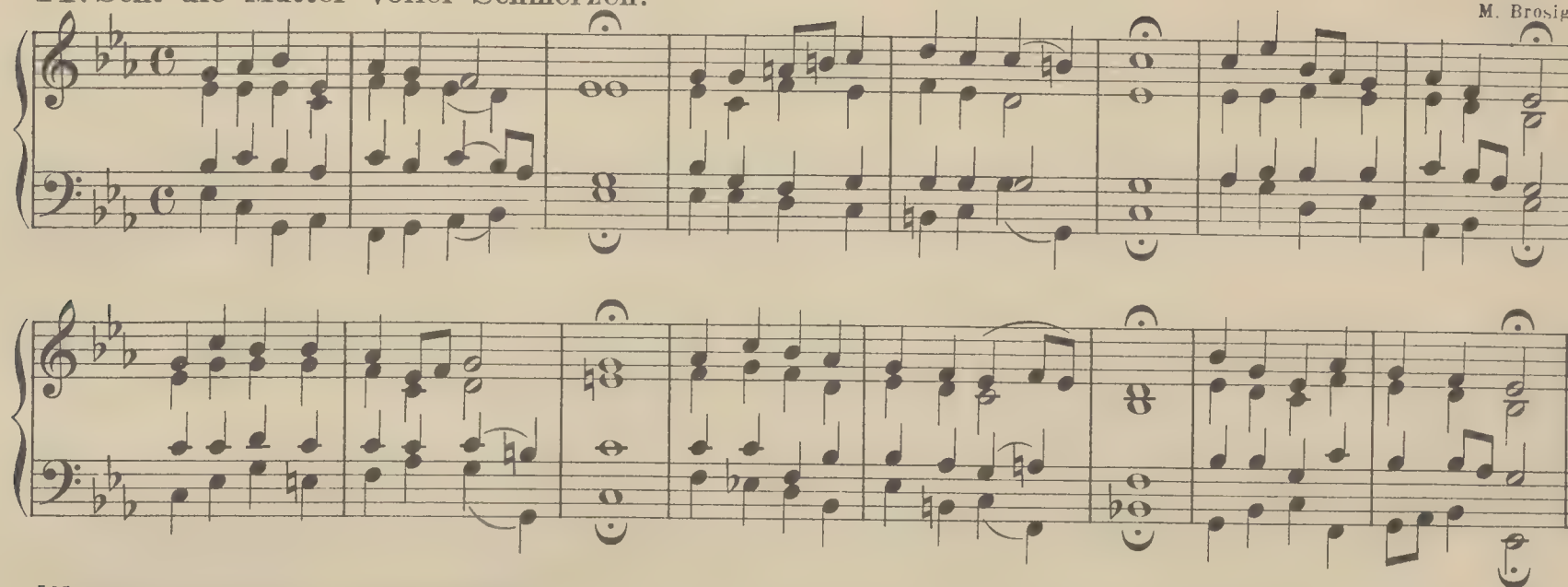
Aus Brosigs Choralbuch.

Two systems of musical notation for the chorale 'Da Jesus an dem Kreuze hing.' Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F-sharp), and the time signature is common time (C). The first system contains 8 measures, ending with a repeat sign. The second system contains 8 measures, ending with a double bar line. The melody is primarily in the treble clef, with the bass clef providing harmonic support.



## 14. Seht die Mutter voller Schmerzen.

M. Brosig.



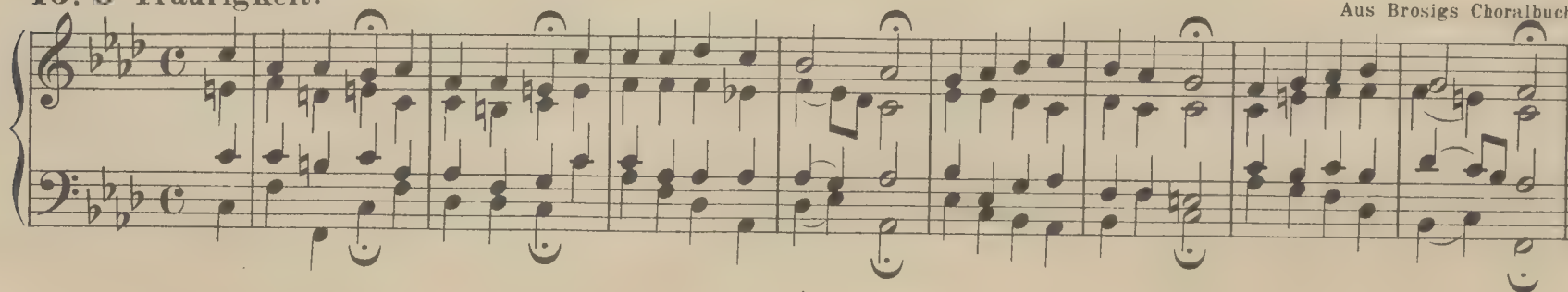
## 15. Herr, ich küsse deine Füße.

Aus Brosigs Choralbuch.



## 16. O Traurigkeit.

Aus Brosigs Choralbuch.



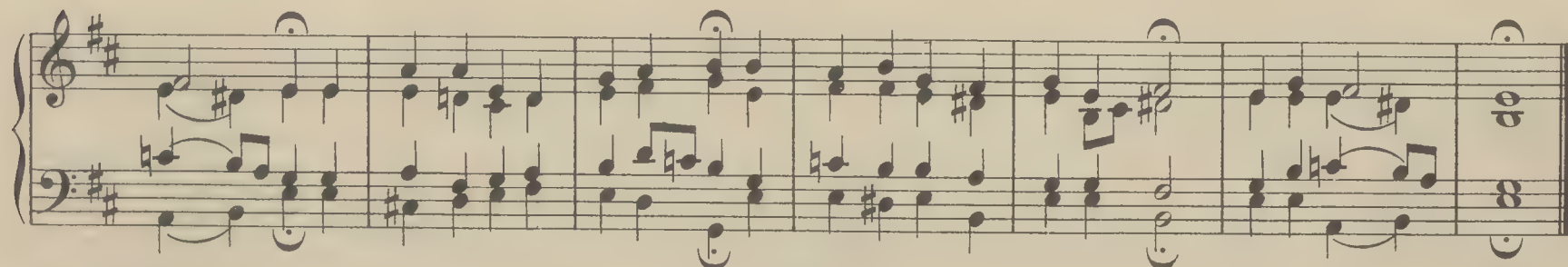
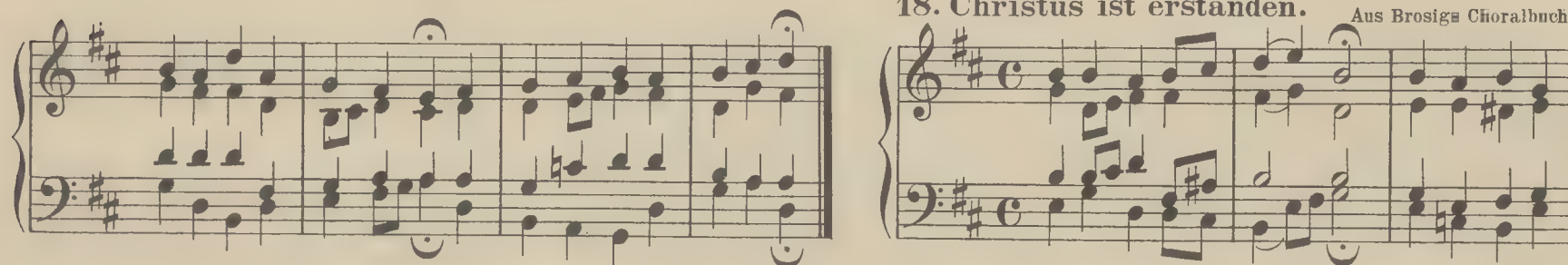


## 17. Triumph! der Tod ist überwunden.

F. Wolf.  
(Aus Brosigs Choralbuch.)

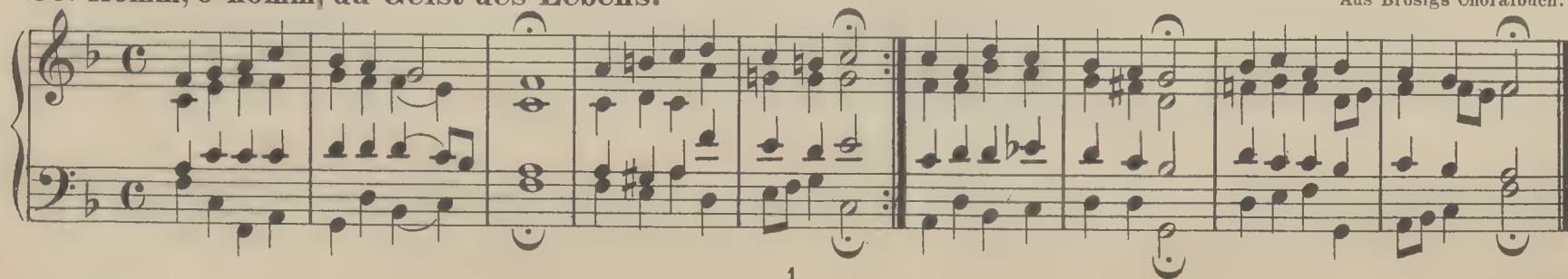
## 18. Christus ist erstanden.

Aus Brosigs Choralbuch..

19. Jesus lebt, mit ihm auch ich. (Siehe N<sup>o</sup> 77, 2. Melodie.)

## 20. Komm, o komm, du Geist des Lebens.

Aus Brosigs Choralbuch.





## 21. Komm, Geist und Schöpfer.

Mel. d. Hymnus: Veni creator Spiritus.  
(Aus Brosigs Choralbuch.)

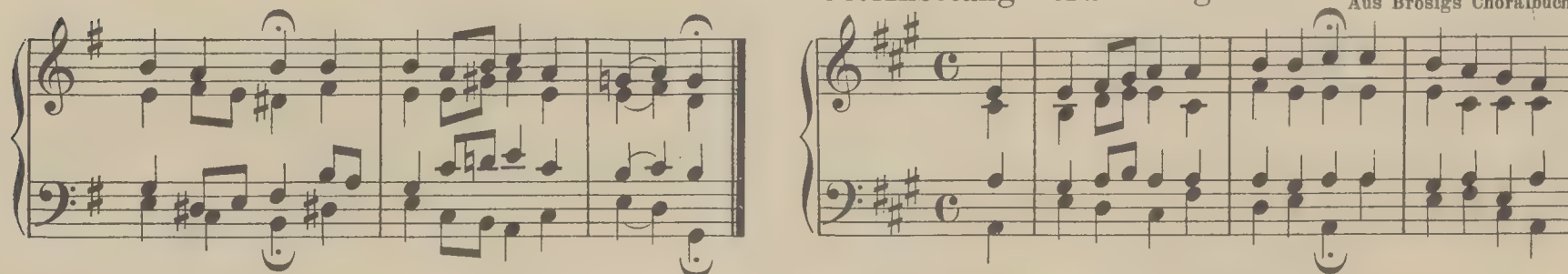
## 22. Gott in der Höh sei Ehr' allein.

Aus Brosigs Choralbuch.



## 23. Anbetung werde Gott gebracht.

Aus Brosigs Choralbuch.





## 24. Was führt den Pilger dieser Erde.

Aus Brosigs Choralbuch.

Two systems of musical notation for a hymn in G major and common time. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, ending with a double bar line and repeat signs.

## 25. O Herr Jesu, gieb, dass wir.

Aus Brosigs Choralbuch.

Two systems of musical notation for a hymn in G major and common time. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, ending with a double bar line and repeat signs.

## 26. In Gott des Vaters und des Sohns.

Corners geistl. Nachtigall.  
(Aus Brosigs Choralbuch.)

Two systems of musical notation for a hymn in G major and common time. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the melody and bass line, ending with a double bar line and repeat signs.





27. Wir sind entschlossen, dir zu bringen.

Aus Brosigs Choralbuch.



28. Gott, auf dein Wort erscheinen wir.

M. Brosig.



29. Zu dir, Gott Vater, flehen wir. (Melodie siehe N<sup>o</sup> 26.)

30. Herr des Himmels und der Erde. (Melodie siehe N<sup>o</sup> 14.)



## 31. Wir werfen uns darnieder.

M. Teschner.  
(Aus Brosigs Choralbuch.)

## 32. Herr, deiner Kirche Glieder.

B. Hahn.  
(Aus Brosigs Choralbuch.)

## 33. O Gott, wir kommen voll Vertraun.

J. H. Schein.  
(Aus Brosigs Choralbuch.)



## 34. Wir kommen hier zusammen.

Aus Brosigs Choralbuch.

Two systems of musical notation for hymn 34. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 8 measures, and the second system contains 8 measures. The music is a four-part setting with soprano, alto, tenor, and bass parts. The first system ends with a repeat sign, and the second system ends with a final double bar line.

## 35. Tauet, Himmel, den Gerechten.

Aus Brosigs Choralbuch.

Two systems of musical notation for hymn 35. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 8 measures, and the second system contains 8 measures. The music is a four-part setting with soprano, alto, tenor, and bass parts. The first system ends with a repeat sign, and the second system ends with a final double bar line.



**36. Hier liegt vor deiner Majestät.**

Kyrie.

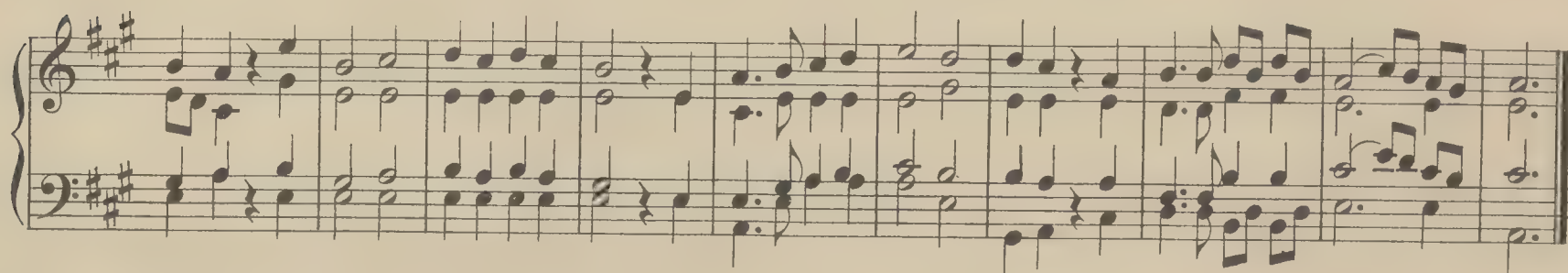


Gloria. (Gott soll gepriesen werden.)

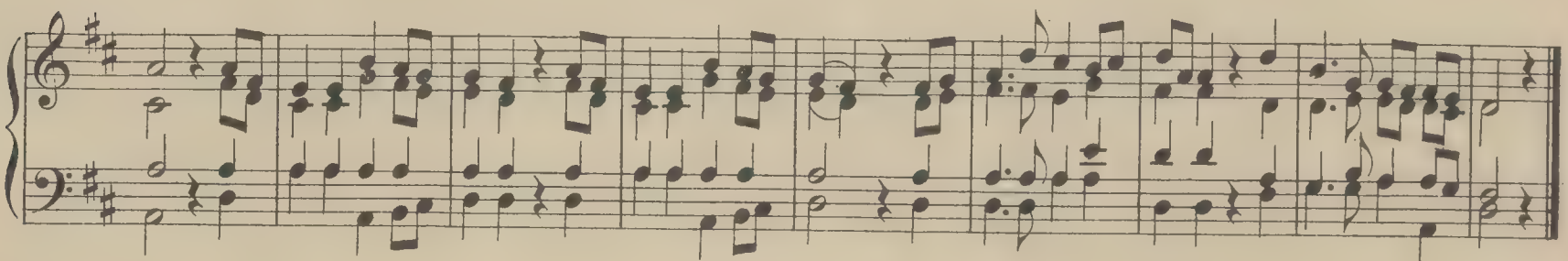
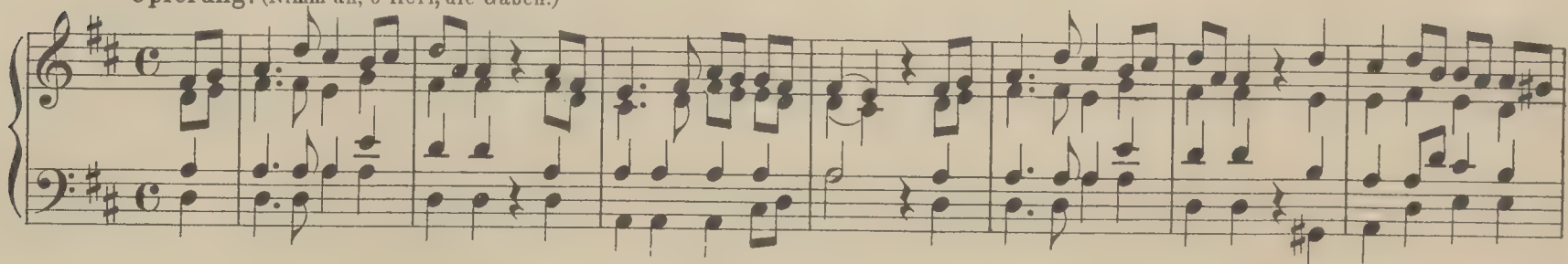




## Credo. (Allmächtiger, vor dir im Staube.)

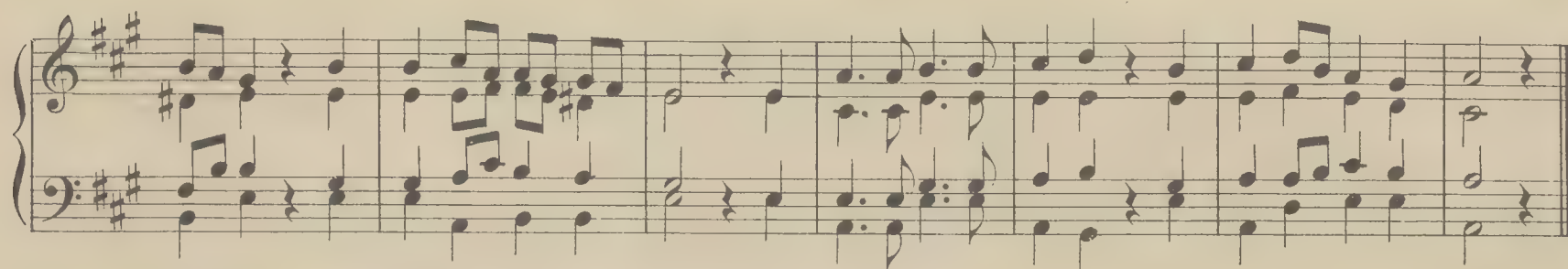


## Opferung. (Nimm an, o Herr, die Gaben.)

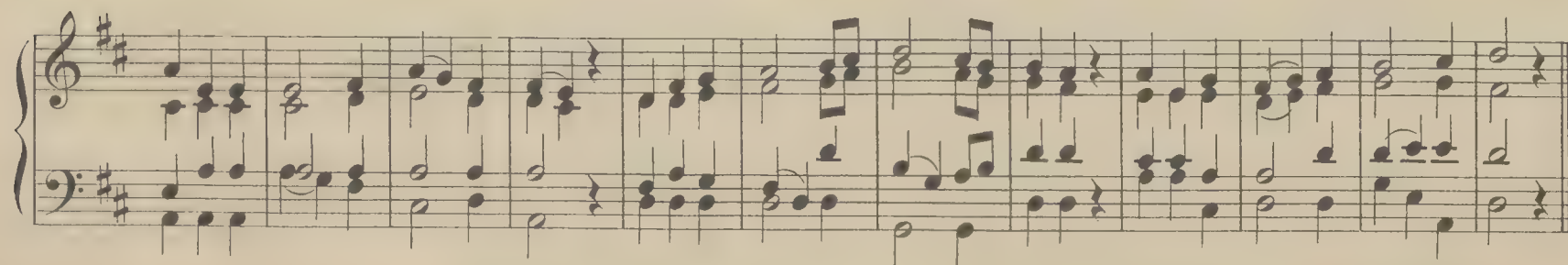
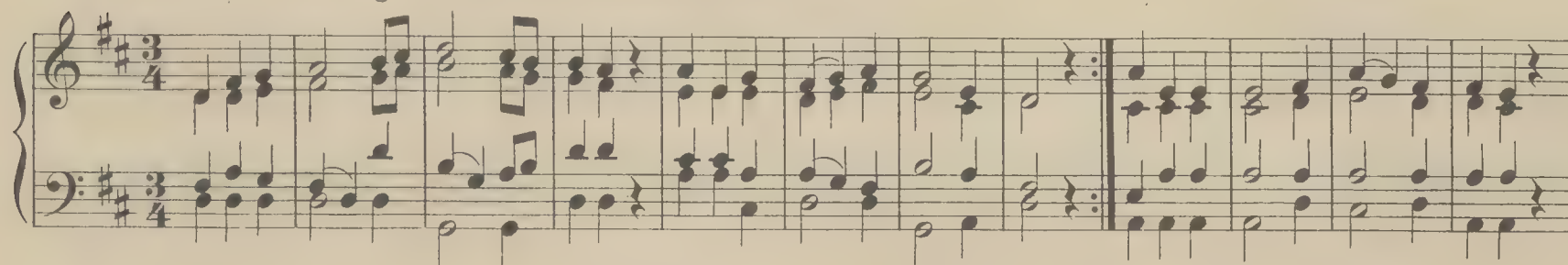




## Sanctus. (Singt: heilig, heilig, heilig.)



## Nach der Wandlung. (O Vater, sieh von deinem Throne.)



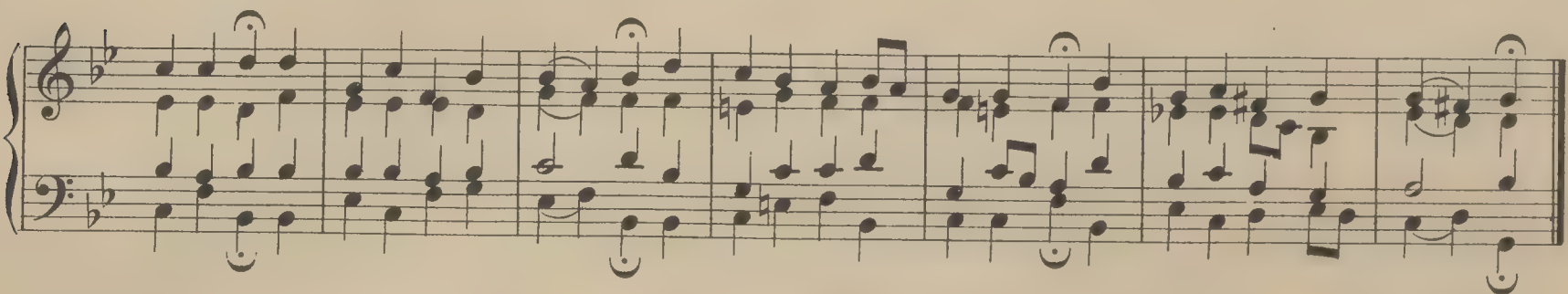
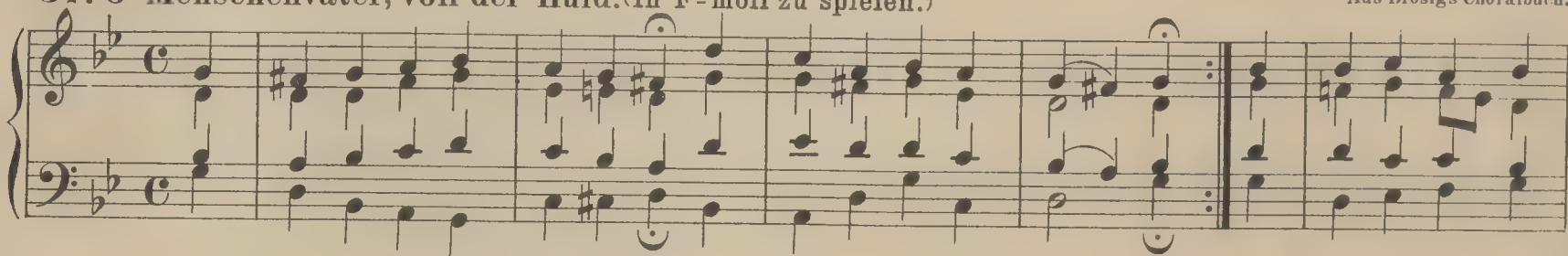


## Kommunion. (O Herr, ich bin nicht würdig.)



## 37. O Menschenvater, voll der Huld. (In F-moll zu spielen.)

Aus Brosigs Choralbuch.





**38. Erbarmer, für entschlafne Brüder.**

Two systems of musical notation for No. 38. The first system consists of two staves (treble and bass clef) in 3/4 time, key of D major (two sharps). The melody is in the treble staff, and the bass staff provides harmonic support. The second system continues the piece, ending with a double bar line.

**39. O Vater der Barmherzigkeit. (Melodie siehe N<sup>o</sup> 26.)****40. Tantum ergo.**

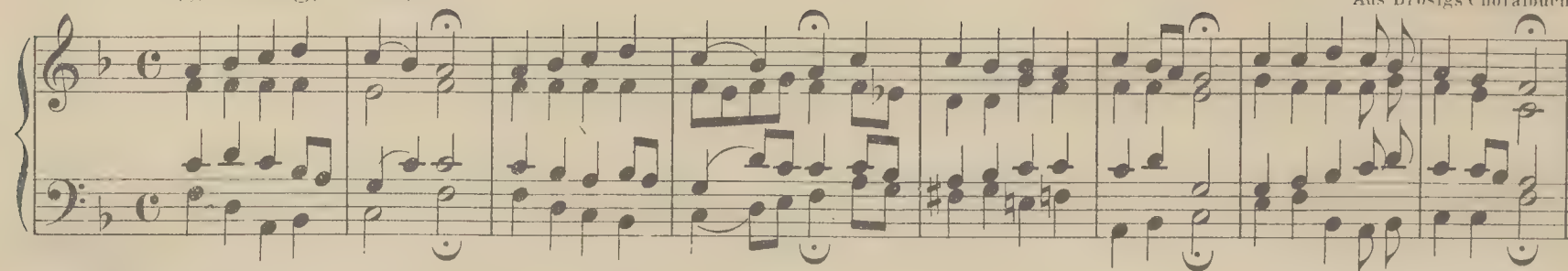
Aus Brosigs Choralbuch.

Two systems of musical notation for No. 40. The first system consists of two staves (treble and bass clef) in 3/4 time, key of D major (two sharps). The melody is in the treble staff, and the bass staff provides harmonic support. The second system continues the piece, ending with a double bar line.



## 41. Heilig, heilig, heilig.

Aus Brosigs Choralbuch.



## 42. O Christ, hie merk.

Corners geistl. Nachtigall.  
(Aus Brosigs Choralbuch.)43. O Christenschar. (Melodie siehe N<sup>o</sup> 42.)

## 44. Vom wundervollen Sakrament.





## 45. Kommet, lobet ohne End'.

Aus Brosigs Choralbuch.



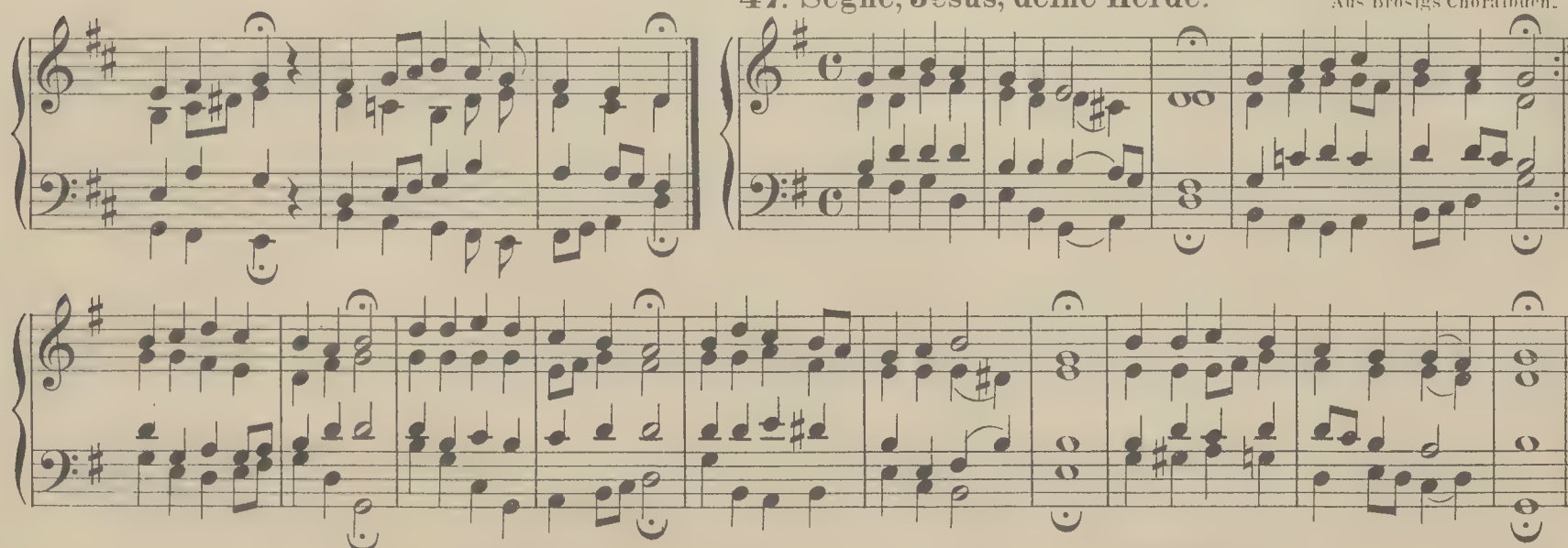
## 46. Wir beten an.

Aus Brosigs Choralbuch.



## 47. Segne, Jesus, deine Herde.

Aus Brosigs Choralbuch.





## 48. O Speise der Engel.

Two systems of musical notation for the hymn 'O Speise der Engel'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style with chords and single notes.

## 49. Uns zum Himmel zu erheben.

Melodie aus Rückers Gesangbuch.

Two systems of musical notation for the hymn 'Uns zum Himmel zu erheben'. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, homophonic style with chords and single notes.



## 50. Liebe, hier sind deine Höhen.



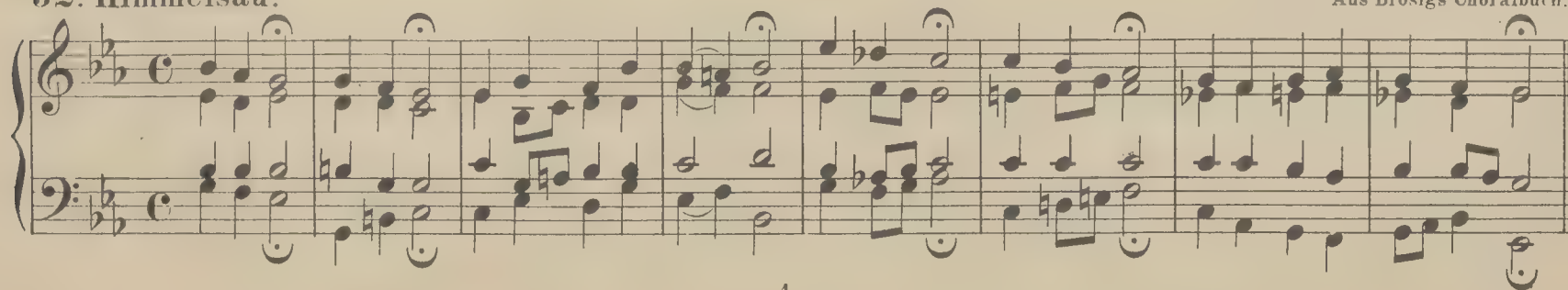
## 51. Das Heil der Welt, Herr Jesu Christ.

Aus Brosigs Choralbuch.



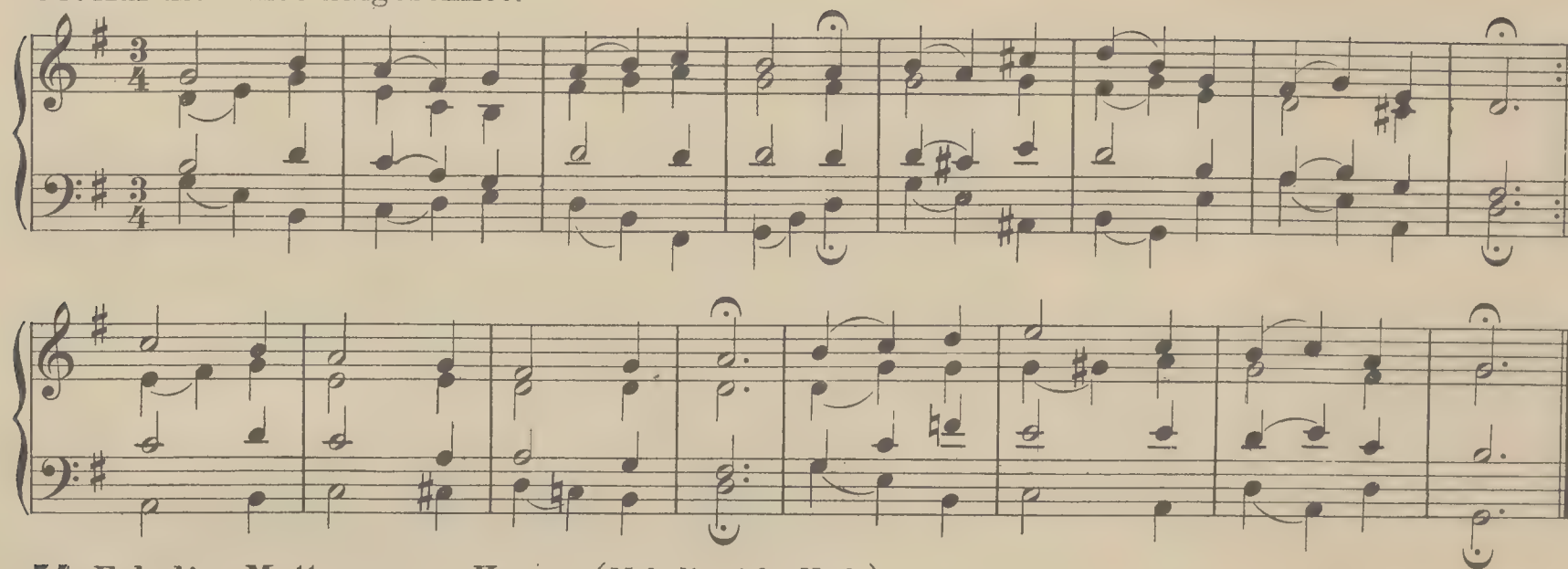
## 52. Himmelsau.

Aus Brosigs Choralbuch.

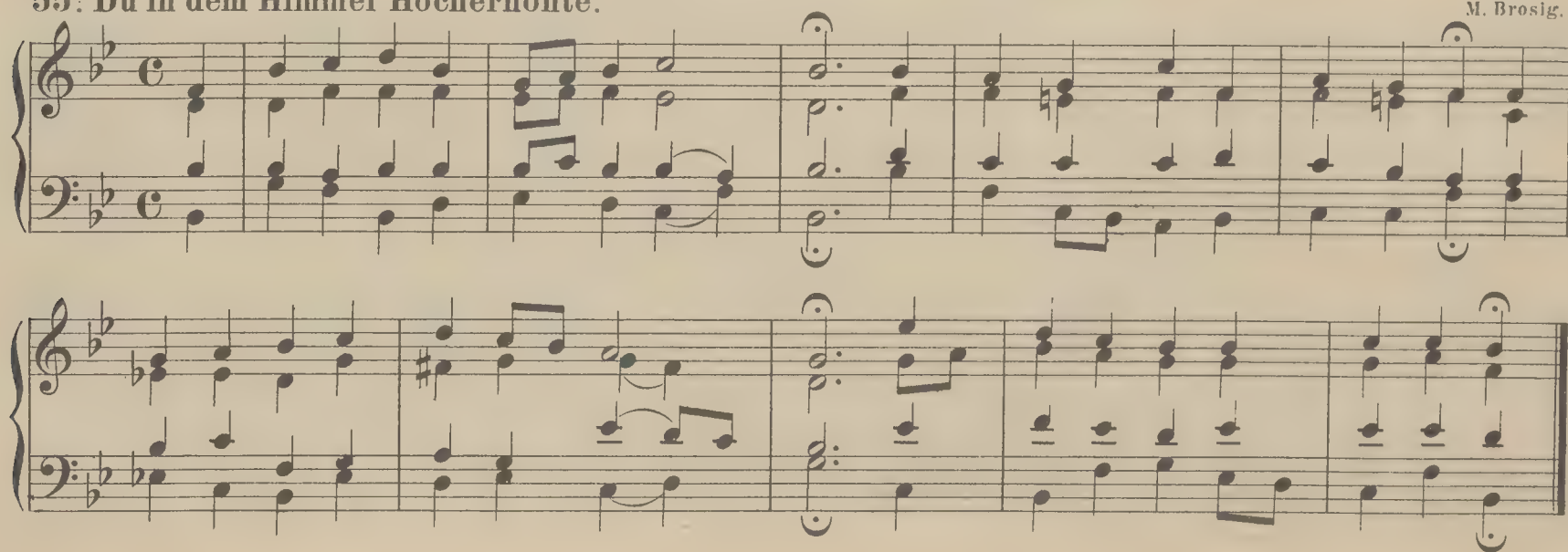




## 53. Auf die Kniee hingesenket.

54. Erhab'ne Mutter unsers Herrn. (Melodie siehe N<sup>o</sup> 8.)

## 55. Du in dem Himmel Hoherhöhte.





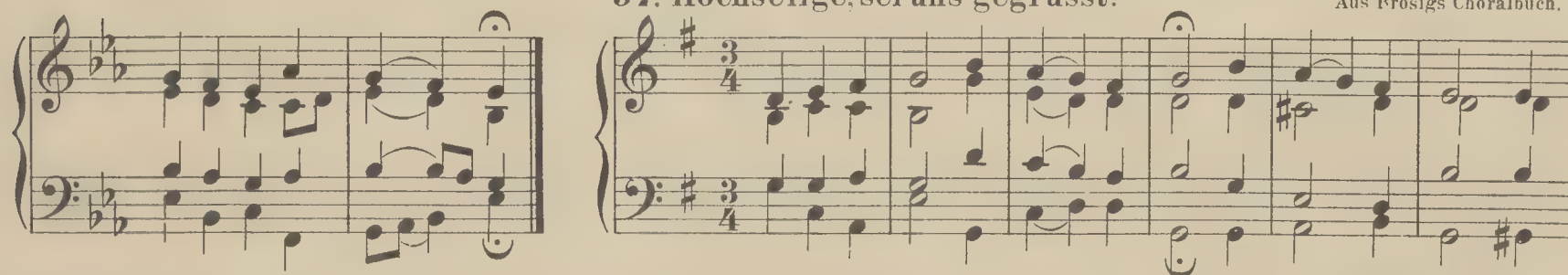
## 56. Freu dich, du Himmelskönigin.

Aus Brosigs Choralbuch.



## 57. Hochselige, sei uns gegrüsst.

Aus Brosigs Choralbuch.



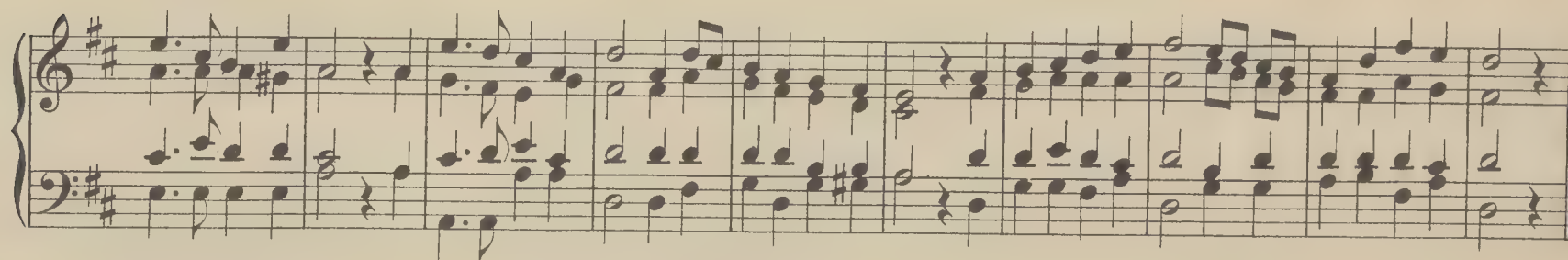
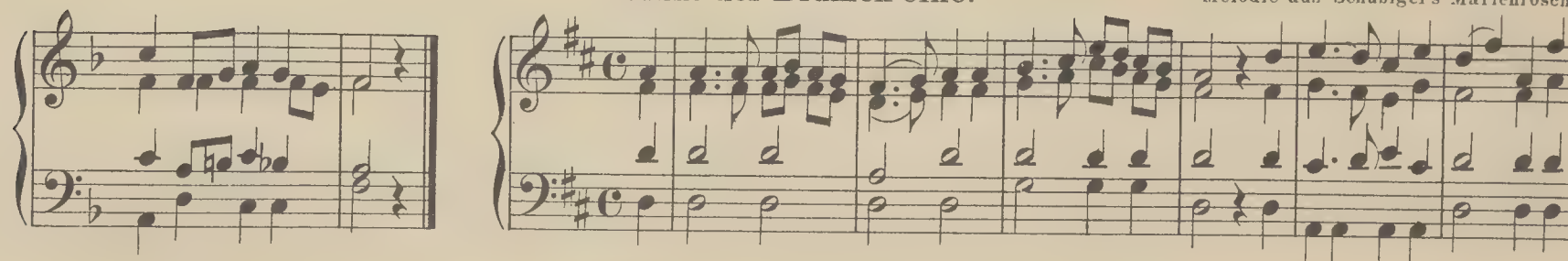
## 58. O Mutter mit dem Himmelskinde.





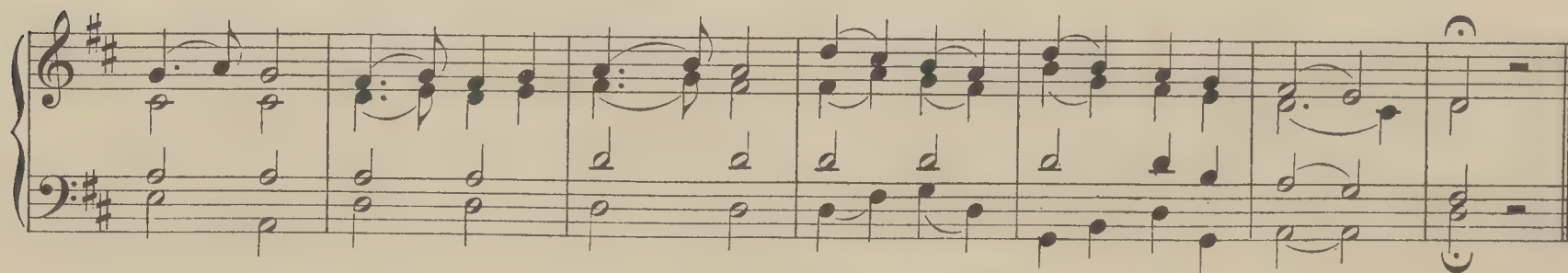
## 59. Es blüht der Blumen eine.

Melodie aus Schubiger's Marienrosen.



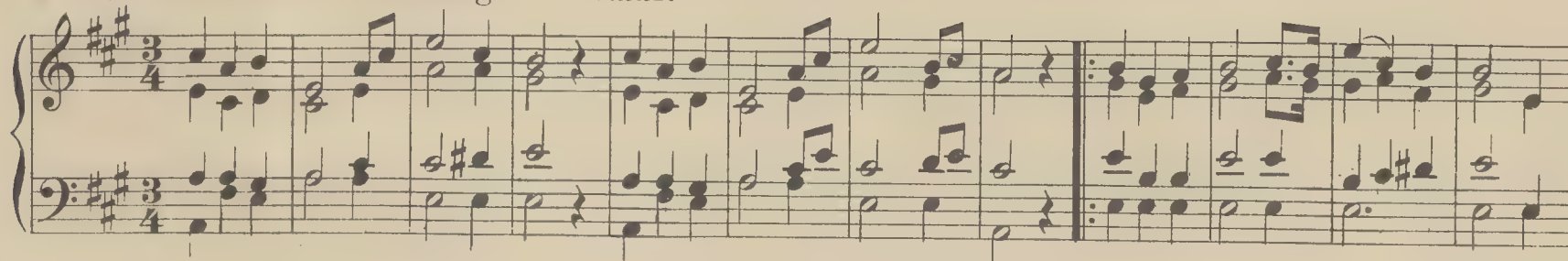
## 60. O du Heilige.

Aus W. Kothes Choralbuch.



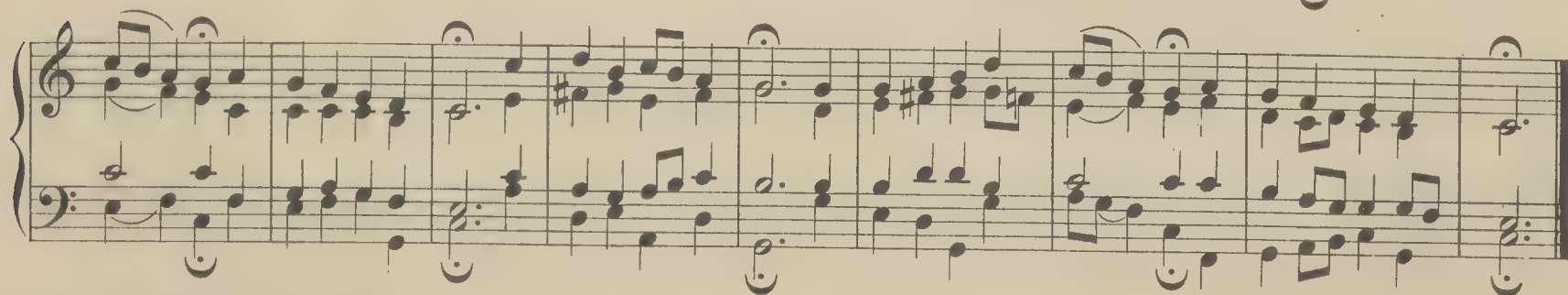
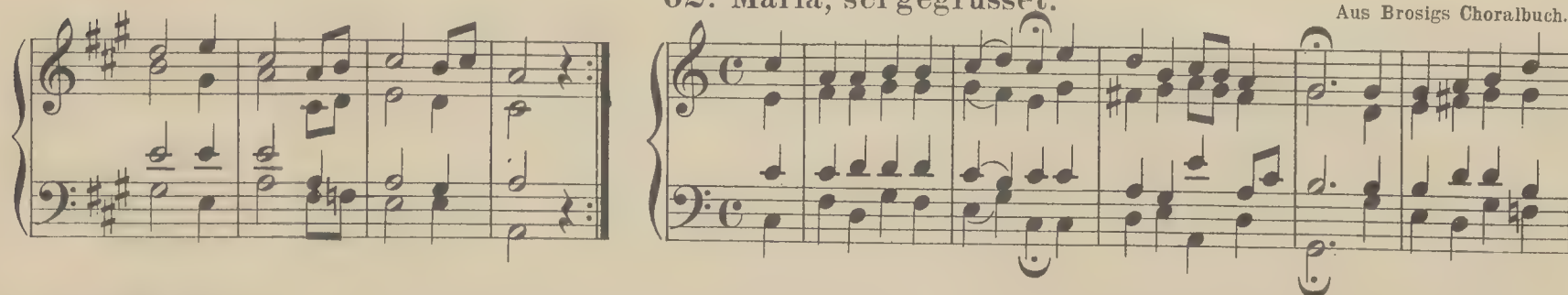


## 61. Wir schmücken dir dein golden Haar.

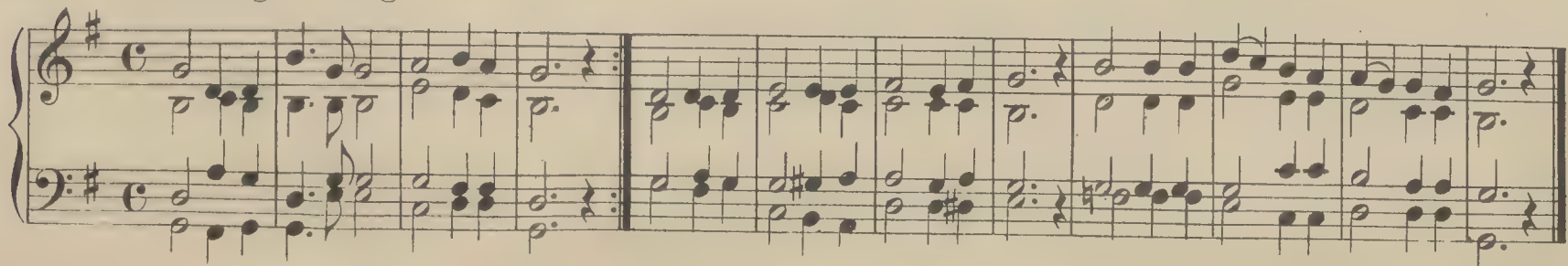


## 62. Maria, sei gegrüßet.

Aus Brosigs Choralbuch.



## 63. Glorwü'd'ge Königin.



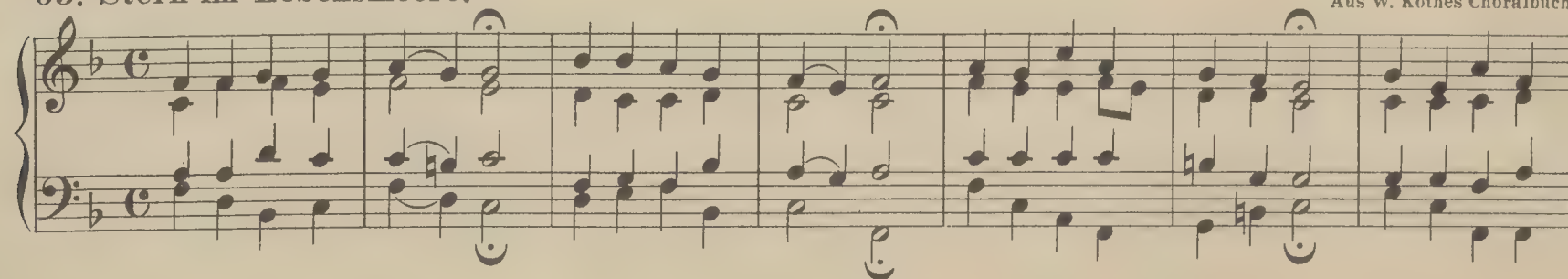


## 64. Sei Mutter der Barmherzigkeit.



## 65. Stern im Lebensmeere.

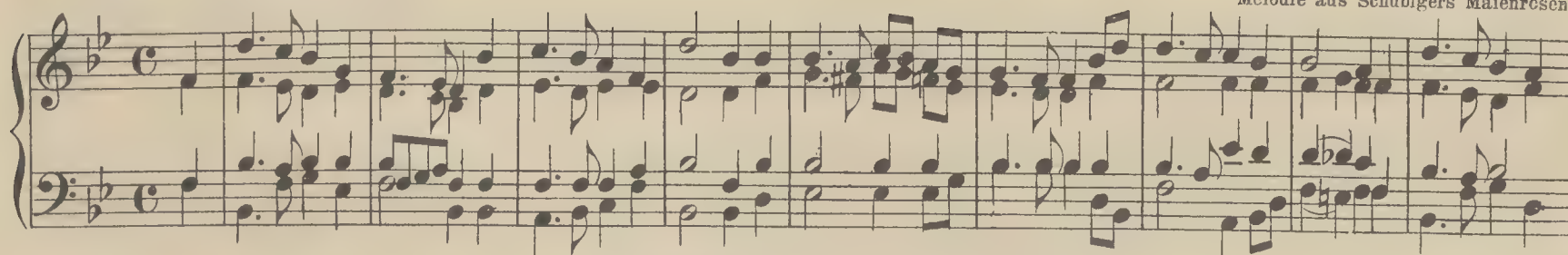
Aus W. Kothes Choralbuch.





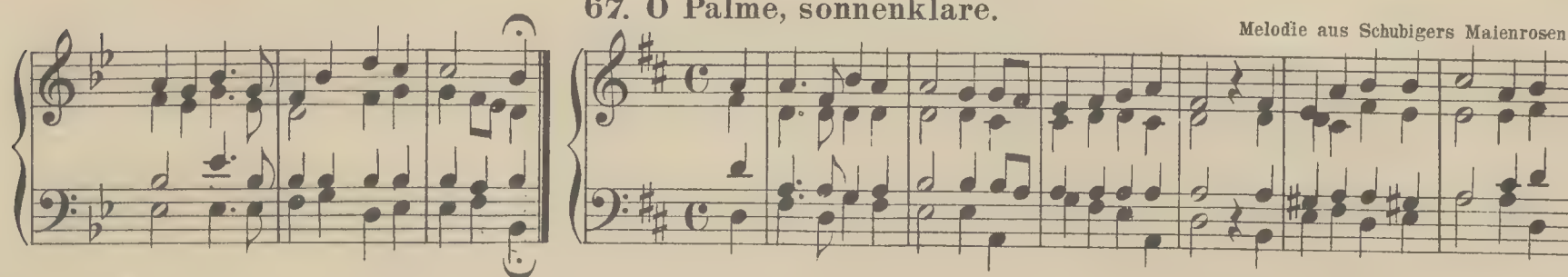
## 66. Maria, Maienkönigin.

Melodie aus Schubigers Maienrosen



## 67. O Palme, sonnenklare.

Melodie aus Schubigers Maienrosen.



## 68. Geleite durch die Welle.







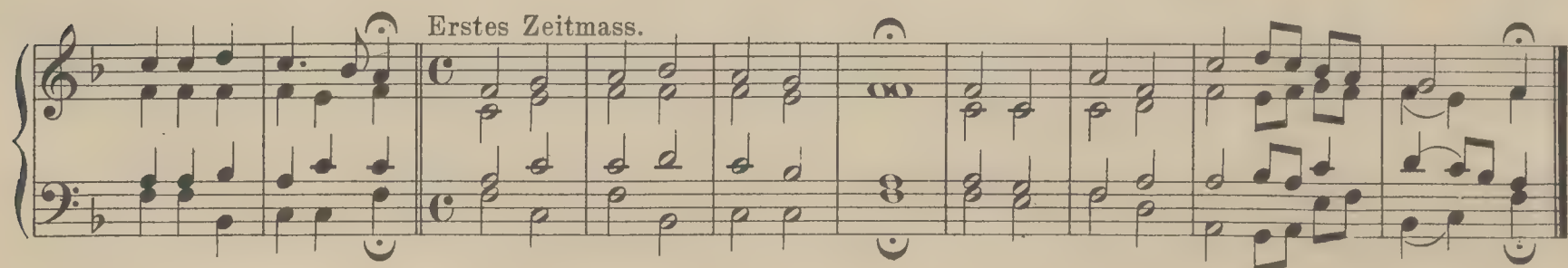
## 69. Nun singt in frohen Chören.

Aus Brosigs Choralbuch.



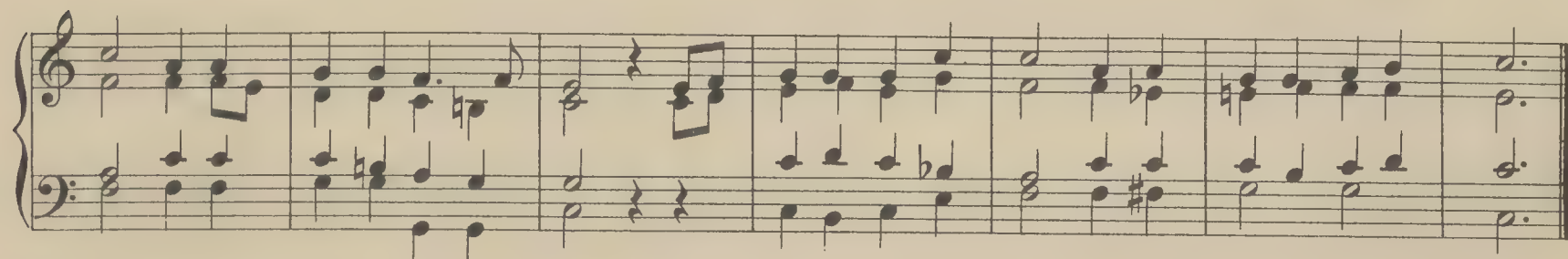
## 70. Gegrüßet seist du, Königin.

Schneller.

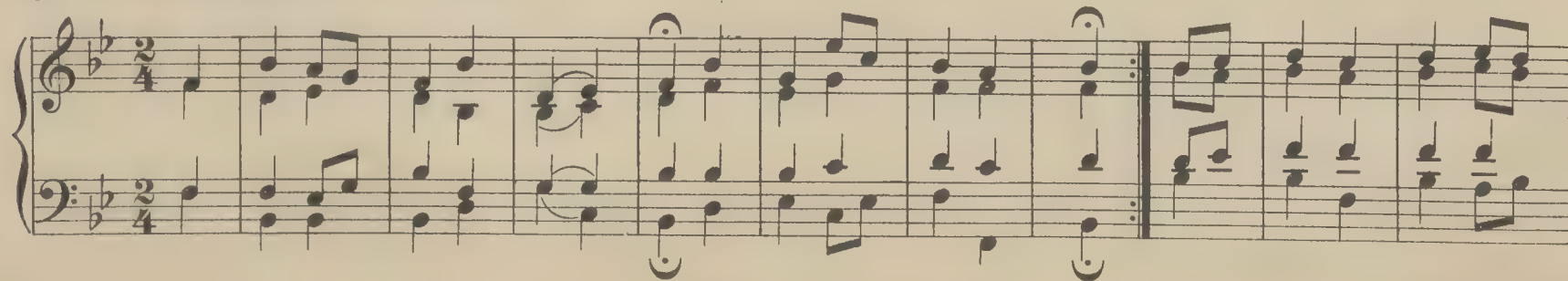


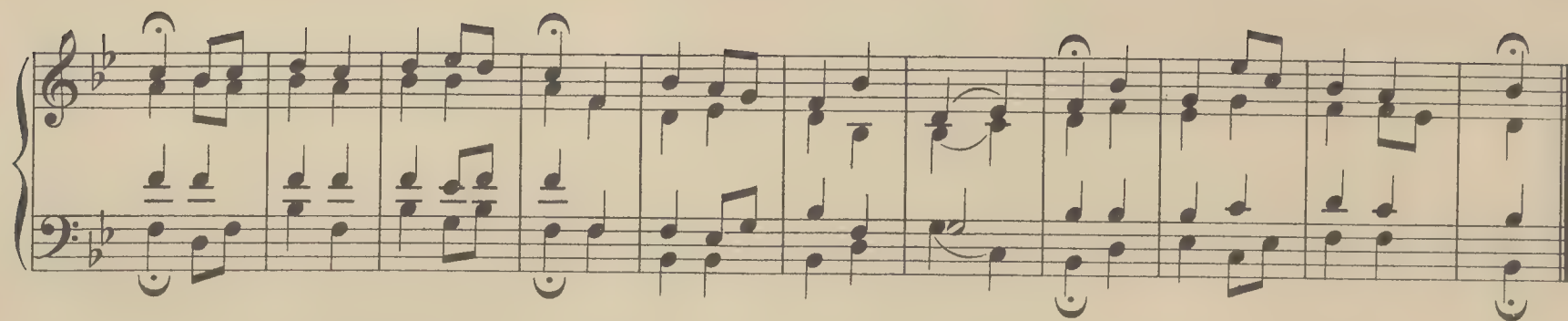


## 71. Dem Herzen Jesu singe.



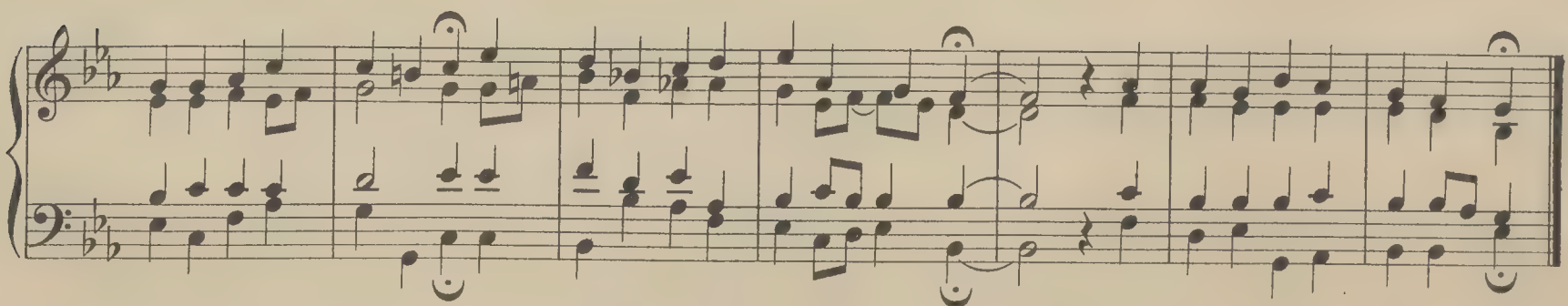
## 72. Im Himmel und auf Erden.





**73. Wie gross ist des Allmächt'gen Güte.**

Aus Brosigs Choralbuch.



**74. O seht die Morgenröte.** (Melodie siehe N<sup>o</sup> 69.)

**75. O Engel Gottes, steigt hernieder.** (Melodie siehe N<sup>o</sup> 73.)



## 76. Wenn ich, o Schöpfer, deine Macht.

Corners geistl. Nachtigall.  
(Aus Brosigs Choralbuch.)

Two systems of musical notation for hymn 76. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The first system contains 12 measures, and the second system contains 12 measures. The music is written in a simple, homophonic style with block chords and moving lines in both hands.

## 77. Grosser Gott, wir loben dich.

Aus Brosigs Choralbuch.

Two systems of musical notation for hymn 77. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F-sharp) and the time signature is 3/4. The first system contains 12 measures, and the second system contains 12 measures. The music is written in a simple, homophonic style with block chords and moving lines in both hands.

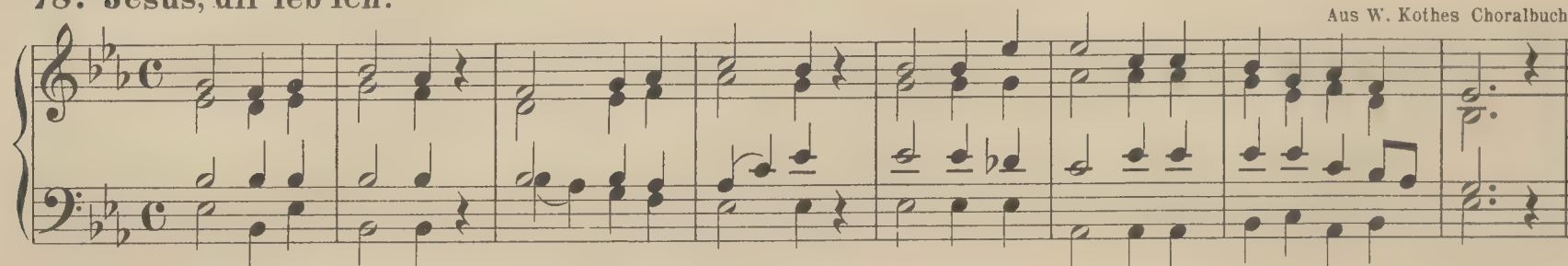
Zweite Melodie. M. Brosig.

A separate system of musical notation for the second melody of hymn 77. It consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in a simple, homophonic style with block chords and moving lines in both hands.



78. Jesus, dir leb ich.

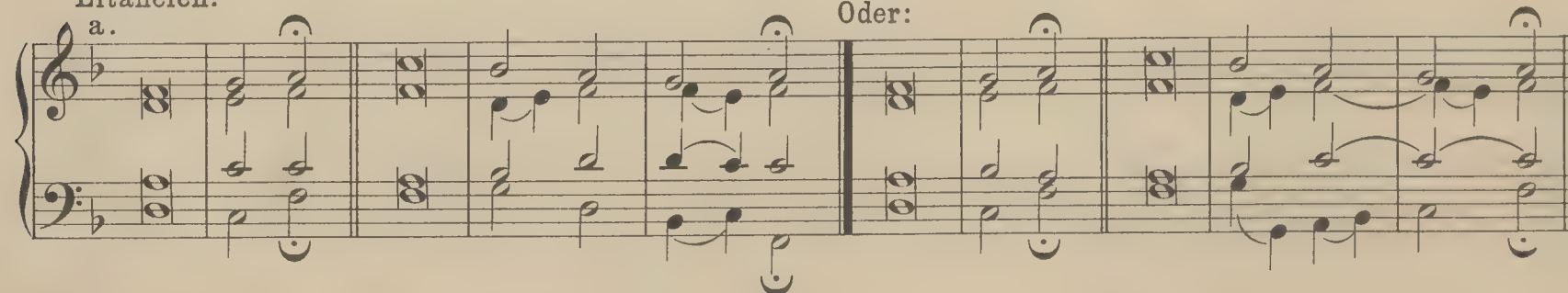
Aus W. Kothes Choralbuch.



Litaneien.

a.

Oder:

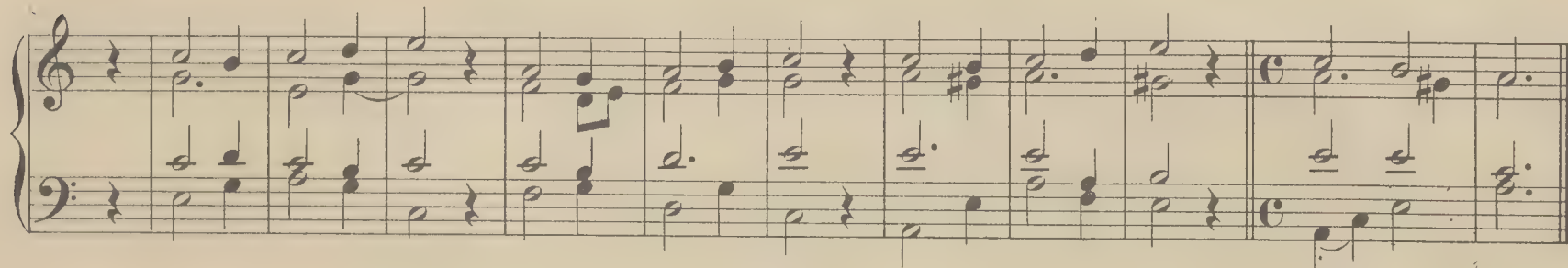
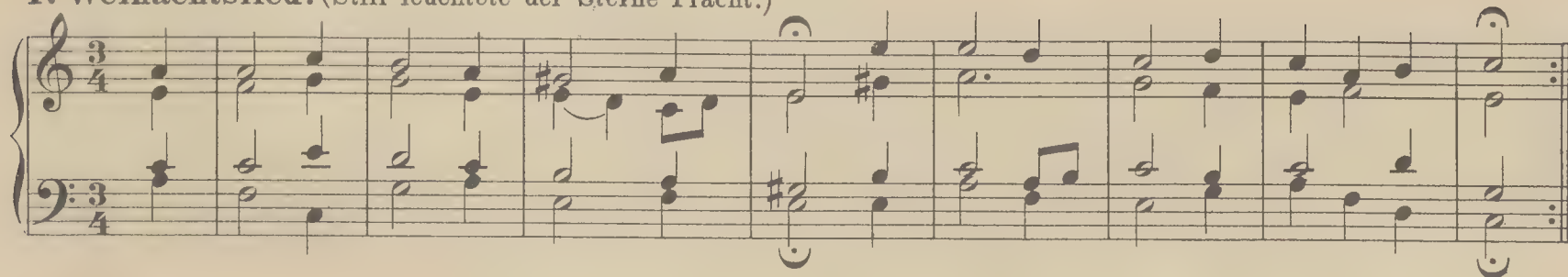


b.

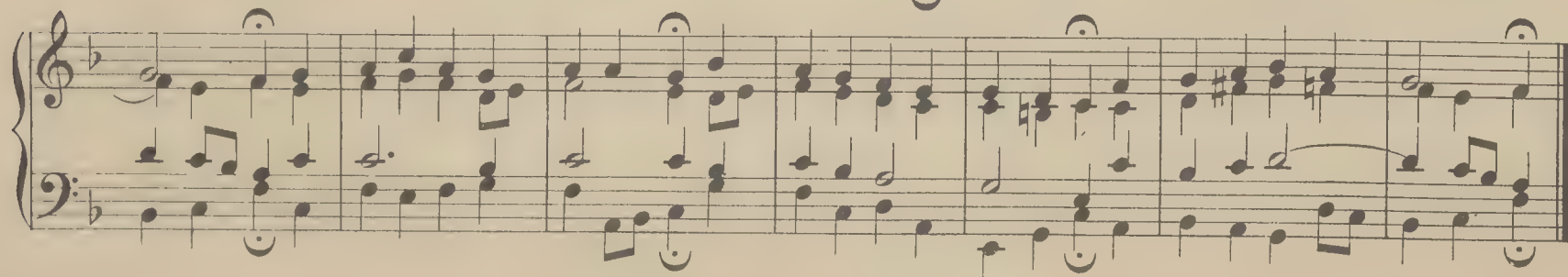




## 1. Weihnachtslied. (Still leuchtete der Sterne Pracht.)

2. Deutsche Singmesse. (Zu dir, o Gott, erheben wir.)  
Kyrie.

Jos. Mohr.



## Gloria. (O Vater hoch da droben.)

Two systems of musical notation for the Gloria. Each system consists of a grand staff with a treble and bass clef. The music is in common time (C). The first system contains 12 measures, and the second system contains 12 measures. The melody is primarily in the treble clef, with accompaniment in the bass clef. The key signature has one sharp (F#).

## Credo. (Der du die Wahrheit selber bist.)

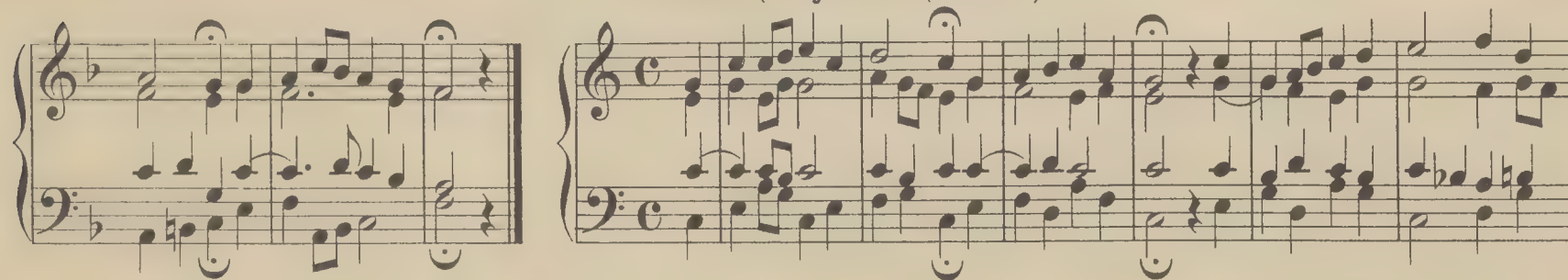
Two systems of musical notation for the Credo. Each system consists of a grand staff with a treble and bass clef. The music is in common time (C). The first system contains 12 measures, and the second system contains 12 measures. The melody is primarily in the treble clef, with accompaniment in the bass clef. The key signature has one sharp (F#).



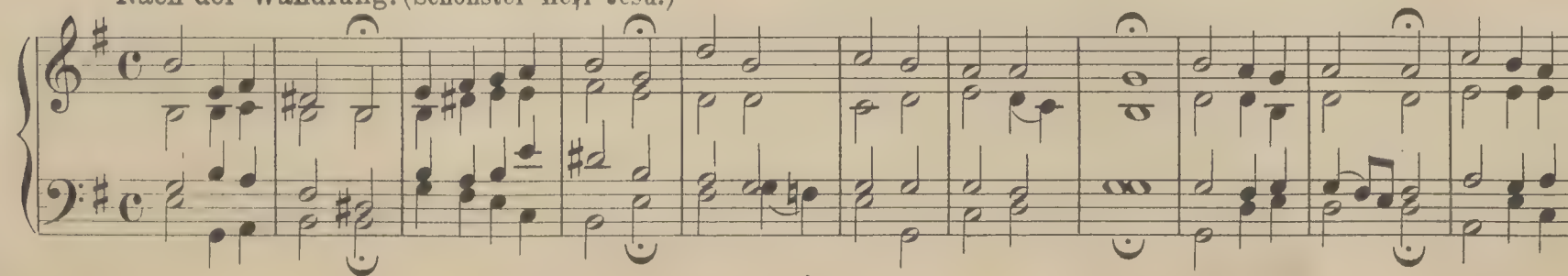
## Opferung. (Nimm an o Gott in Gnaden.)



## Sanctus. (Dir jubeln Engelchöre.)



## Nach der Wandlung. (Schönster Herr Jesu.)





Communion. (So komm denn, du mein Leben.)

3. Segenslied. (Betet an im tiefsten Staube.)



